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ENG 5004-600: Studies in Restoration and 18th-Century British Literature

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Syllabus for English 5004: Literature and Visual Culture in the Long 18th Century, Fall 2020, CRN 96542

Texts

Blake, *Songs of Innocence and of Experience*, illustrated Oxford edition
Damrosch, et al., *Longman Anthology of Brit Lit, Vol. 1C: Restoration and Eighteenth Century*, 3rd edition
Nettleton, et al., *British Dramatists from Dryden to Sheridan*, 2nd edition
Walpole, *Castle of Otranto*, Oxford World's Classics edition

Additional readings will be available in D2L or provided via links to external resources.

Course Description

Encompassing a wide range of cultural forms from illustrated street ballads to stage spectacle, Restoration and eighteenth-century visual culture is a rich counterpart to the literature of the period. Approaches to the long eighteenth century emphasizing visual culture largely grew out of cultural studies, a field of study that according to Paul Gilroy, "directed scholarly attention toward areas hardly taken seriously elsewhere as objects of sustained academic interest." Practitioners of cultural studies tend to break down the high and low art distinction, and to look at how individual texts emerge and circulate within larger historical networks of production and consumption. Our work in the course will follow this pattern, for instance, approaching Aphra Behn's *Oroonoko; or, The Royal Slave* alongside illustrated travel literature, John Gay's *The Beggar's Opera* alongside William Hogarth's paintings and engravings, and William Blake's *Songs of Innocence and of Experience* alongside illustrated broadside hymns, manuals, and subscription tickets related to the charity school movement.

Our main learning objective for this course is to develop an understanding of what visual culture means in the context of eighteenth-century British art and literature.

Assignments

Visual Analysis Presentation (20%): an individual presentation in which you analyze an image or other cultural artifact circulating in Britain during the long eighteenth century.

Production Analysis Presentation (20%): a group presentation in which you explain how you would produce (i.e., direct) a scene from a Restoration or eighteenth-century British play.

Research Portfolio (20%): identify and research images or cultural artifacts from eighteenth-century visual culture and explain how they help you understand a specific object of study (text; image; historical event, figure, or trend; etc.). This project can be geared toward literary analysis, creative writing, or teaching.

Research Portfolio Presentation (10%): give a presentation on your research portfolio.

Discussion (15%/15%): weekly online discussions will be central to this seminar. All discussions will be asynchronous. You will post and reply to threads every week. Contributions to the discussion boards should be prepared in accordance with the participation guidelines below and should demonstrate that you have read course materials and others' posts closely. Please try to be reflective, insightful, and precise in your posts, using specific examples to support your points.

You will receive 15% of the discussion grade for submitting assigned posts according to the guidelines. 15% of your discussion grade will be based on the overall quality and frequency of your posts over the course of the semester. This portion of the grade will be assigned *in toto* at the end of the semester. For expectations

regarding discussion posts, please see the "**Rubric for Evaluating Participation in Discussion**" included in Module 1 in D2L. In a graduate seminar such as this one, good citizenship involves careful preparation of the reading and measured, analytical contributions to class discussions. Your posts, replies, and comments should introduce, advance, contextualize, or usefully complicate a specific line of inquiry into the subject matter for a given module.

Discretionary daily assignments (for instance, peer evaluations of group members or other types of surveys) will count as part of the discussion grade.

Please review **EIU's netiquette guidelines**, which appear in Module 1 in D2L. Differing viewpoints are inevitable, but let's all do our best to maintain an atmosphere of professionalism and sensitivity in our interactions.

Final grades will be calculated on a ten-point scale (i.e., 100 to 90 = A, 89.99 to 80 = B, and so on).

Late Work: extensions on assignments will be granted at my discretion and only in the case of extenuating circumstances. Contributions to discussion boards must be submitted in a timely fashion (that is, within the designated time frame or "window of opportunity").

Course Policies and Statements

Online Access: This course will be conducted asynchronously through D2L. At minimum, you will need a stable internet connection; an EIU user ID, password, and email account; and a computer with a working camera and microphone. Up-to-date versions of necessary applications, such as Microsoft Outlook, OneDrive, Word, PowerPoint, and Teams are available through Microsoft Office 365, which EIU currently provides all students and faculty. It will be to your benefit to familiarize yourself with these resources early in the semester.

Email: I will direct all correspondence related to the class to your EIU email address unless I am replying to a message you have sent from a non-EIU email account. **Response Time:** Email is the best way to get in touch with me. I try to answer emails as quickly as possible, but please do not depend on an immediate response to an email. My goal is to respond to all emails within 24 hours.

Online Office Hours: Because offices in the English department do not accommodate social distancing, the department has asked faculty to hold office hours online. My preference is to meet with you in Microsoft Teams (a videoconferencing tool in Office 365), but we can work out other options, if necessary. To book an appointment during my office hours, simply click a [Book an Appointment](#) link on the syllabus or in D2L. Then, choose a 20-minute appointment slot, enter your name and EIU email address, and note what you would like to discuss. When you submit your information, you will receive an email with a clickable "Join Teams Meeting" link that you can use at the time of your appointment. I will typically hold office hours on M 11-2 and W 1-3, but if my availability for a given week changes, the change will be reflected on the booking page. If you are not able to book an appointment because all the appointments have been taken or because you are not available during my scheduled office hours, please get in touch with me. We can figure out a solution.

Technical Assistance: A D2L/technical support widget ("Help for Students") is included on the course homepage. For D2L support, call 1.877.325.7778 (toll free and available 24/7), or use email support on the D2L welcome page. If you are experiencing issues with D2L, review the "D2L Performance Checklist" in the "Help for Students" widget. If you have technical questions about software, hardware, network issues, EIU Net ID and password, or Panthermail, contact EIU Technology Support at 217.581.4357, or submit a help request at <https://techsupport.eiu.edu/>. If you have questions regarding course content, contact me.

Academic Integrity: submit only original work in this class and document all sources according to the 8th edition of the *MLA Handbook* or a recent edition of the *Chicago Manual of Style*. Please review EIU's Code of Conduct using the link in the "Academic Integrity" widget on the course homepage.

Statements: please review the statements in the "Student Success Center" and "Students with Disabilities" widgets on the course homepage.

About the Schedule: Discussion posts and replies, and some portion of the secondary reading will always be assigned on a week-to-week basis. Every week, look at the module description in D2L (in "Content") for a full list of assignments and due dates.

Provisional Schedule

L = Longman Anthology

B = British Dramatists

I = Image

Module 1 (Aug 24-30)

Review syllabus

Excerpts from Barthes's "Myth Today" (1957) and Mitchell's "Showing Seeing" (2002)

Paris Match cover (I 1955)

William Hogarth, *Beer Street* and *Gin Lane* (I 1751)

Module 2 (Aug 31-Sept 6)

Denham, from "Cooper's Hill" (written 1642)

Laroon, *Charles II as President of the Royal Society* (I 1684), color plate after L 2126

Wenzel Hollar, frontispiece for Thomas Sprat's *History of the Royal Society* (I 1667)

Sturken and Cartwright, "Introduction," *Practices of Looking* (2009)

Visual Analysis Presentation Assigned

Module 3 (Sept 7-13)

Mitchell, from "Cloning Terror" (2005)

Sturken and Cartwright, "The Gaze and the Other" (2009)

Images related to the "Skeptical Crisis" from Gesner, Schedel, Lafiteau, etc.

C. Mosley, "The European Race" (I 1759)

Figures of Empire: Slavery and Portraiture in 18th Century Atlantic Britain (Yale Center for British Art, 2014)

Module 4 (Sept 14-20)

Mirzoeff, from "What Is Visual Culture?" (1999)

Aphra Behn, *Oroonoko; or, the Royal Slave* (1688), L 2278

Sturken and Cartwright, "Appropriation and Cultural Production" (2009)

William Hamilton, "Oroonoko: or the Royal Slave" (I 1791)

Module 5 (Sept 21-27)

Visual Analysis Presentations Due

Module 6 (Sept 28-Oct 4)

Samuel Pepys, diary entries about the Restoration theatre (1660-1669)

Images related to stagecraft, theatre history

William Wycherley, *The Country Wife* (1675), L 2358

Production Analysis Presentation Assigned

Robert Hume and Judith Milhous, from *Producible Interpretation* (1985)

Module 7 (Oct 5-11)

Arjun Appadurai, "Definitions: Commodity and Commodification" (2005)

Hogarth, *The Harlot's Progress* (I 1732)

John Gay, *The Beggar's Opera* (1728), L 2719

Module 8 (Oct 12-18)

Addison, from *Spectator* No. 1 (1711), L 2466

Eliza Haywood, from *Female Spectator* No. 1 (1744), L 2468

Module 9 (Oct 19-25)

Haywood, *Fantomina: or, Love in a Maze* (1725), L 3082

Hogarth, *A Rake's Progress* (I 1732-34; engraved 1735), L 2785

Module 10 (Oct 26-Nov 1)

George Lillo, *The London Merchant* (1731), B 595

Hogarth, *Industry and Idleness* (I 1747) and *The Four Stages of Cruelty*, Plate IV (I 1751)

Module 11 (Nov 2-8)

William Blake, *Songs of Innocence and of Experience* (1789/1794)

"The Orphan's Cry" (I 1650)

Illustration for "Orders Read to the Parents of Charity Children" (I 1708)

Hogarth, *The Foundlings* (I 1739)

"An Hymn to be Sung by the Charity Children of St. George the Martyr" (I 1714)

Module 12 (Nov 9-15)

Production Analysis Presentations Due

Module 13 (Nov 16-22)

Horace Walpole, *Castle of Otranto* (1764)

Images related to Strawberry Hill Estate

Sturken and Cartwright, "Reappropriation and Counter-Bricolage" (2009)

Fall Recess (Nov 23-27, no classes)

Module 14 (Nov 30-Dec 6)

Castle of Otranto continued

Draft of the Research Portfolio Due

Module 15 (Dec 7-13)

Research Portfolio Presentations Due

Recommended Secondary Sources

Roland Barthes, "From Work to Text," *Image-Music-Text* (1977)

Roland Barthes, *Mythologies* (1957; trans. 1972)

Nicholas Mirzoeff, *The Right to Look* (2011)

Nicholas Mirzoeff, *The Visual Culture Reader* (2013), 3rd edition

W. J. T. Mitchell, *What Do Pictures Want?* (2005)

Marita Sturken and Lisa Cartwright, *Practices of Looking* (2009), 2nd edition

* See also the "Further Reading" list at the end of the introduction to *Practices of Looking*.